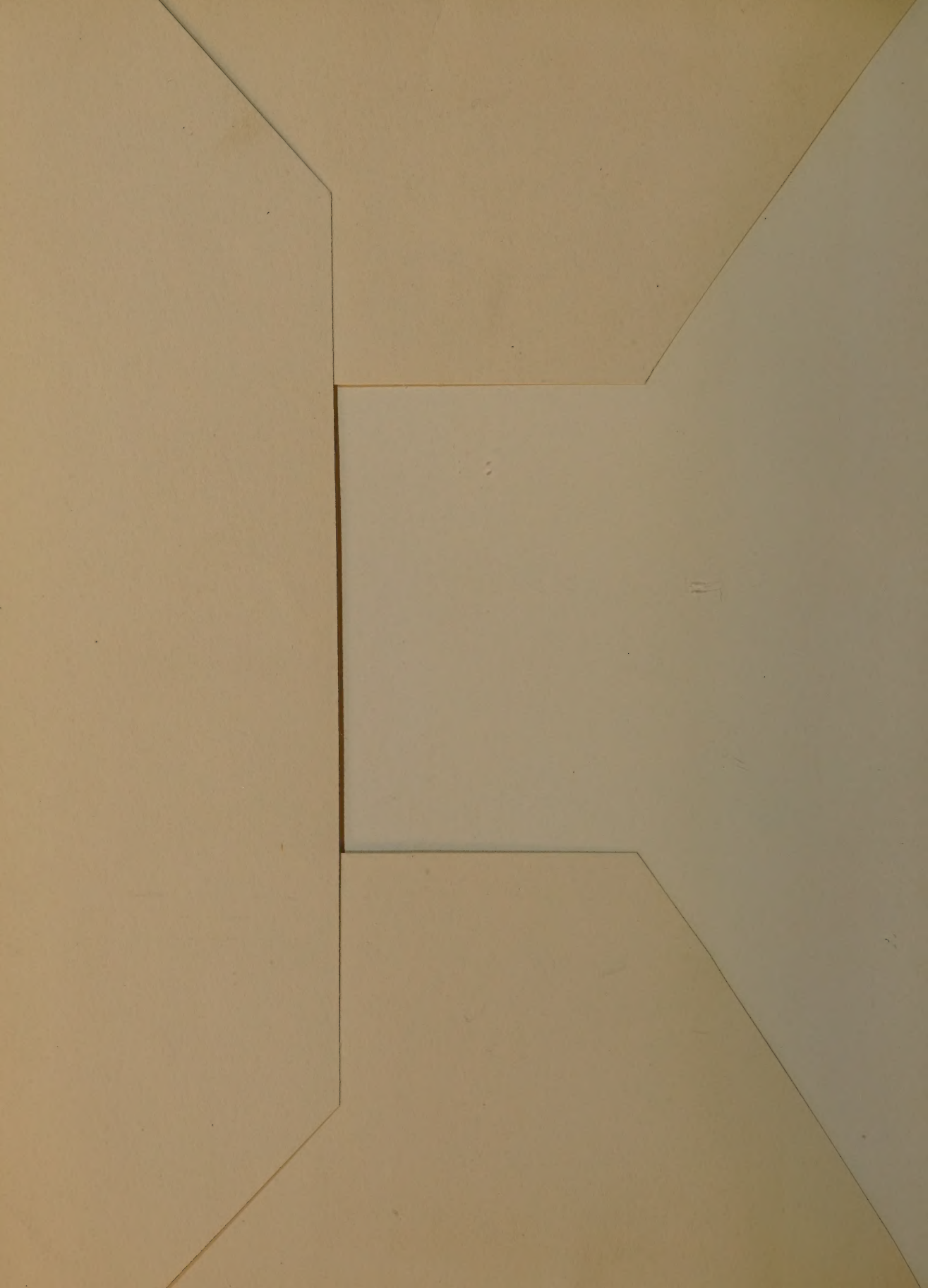


1940

BY ORDER OF EXECUTRICE

THE
JAMES S. INGLIS
COLLECTION

American Art Galleries
Madison Square South
New York



ON FREE VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
FROM SATURDAY, MARCH 5TH, UNTIL THE DAY OF
SALE, INCLUSIVE

THE
JAMES S. INGLIS
COLLECTION

SALE AT THE AMERICAN ART GALLERIES

ON WEDNESDAY EVENING, MARCH 9TH

AND

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY, NEW YORK

ON THURSDAY EVENING, MARCH 10TH, 1910

BEGINNING PROMPTLY AT 8.15 O'CLOCK

INGLIS PICTURES

BRING \$60,595

Corot's "Danse des Amours" Goes
for \$31,000 and Delacroix's Four
Seasons for \$2,200 Each.

Corot's notable painting, "Danse des Amours," brought \$31,000 at the sale of the collection of 122 pictures from the estate of the late James S. Inglis, which was dispersed in Mendelssohn Hall yesterday evening by the American Art Association. It was regarded as a bargain, as it had been sold for \$36,500 ten years ago. It was at one time in the collection of the late Charles A. Dana. It was bought by Messrs. Knoedler & Co. The total amount of the sale was \$60,595.

Other prices, too, were comparatively low at the sale. The four large decorative pictures by De la Croix, which represent the four seasons under the guise of Greek mythology, were sold for \$2,200 each. The buyer got the first one of the series, "Spring," with the privilege of taking any or all of the others at a like price. He decided to have the entire group. The canvases are six feet in height and have elaborate frames. The purchaser, whose name was not announced, is, it is understood, a wealthy young man who is building a house in the upper part of the city.

The highest price relatively was paid for a small, sketchy work of Degas, "The Bath," which represents a woman emerging from her bath.

Mr. Inglis was a member of the firm of Cottler & Co., and some of the canvases were acquired by Mr. W. P. Fearon, president of the company which succeeded the old house. A fine Ribot, "The Mandolin Player," was bought for \$200 by Mr. Fearon.

Here is the list of pictures which brought \$500 or more each, with the name of the artist first and then the subject, the new owner and the price:—

Degas, "After the Bath," Durand-Ruel	\$2,300
Roybet, "The Cockatoo," W. P. Fearon	850
Monticelli, "Among the Rocks," W. P. Fearon	680
Monticelli, "Garden of Love," W. P. Fearon	1,000
Sisley, "Moret from the Fields," Durand-Ruel	625
Hill, "The Boat on the River," W. P. Fearon	500
Chase, W. M., "Still Life—Striped Bass," Knoedler & Co.	1,300
Stevens, "Waiting for the Carriage," W. P. Fearon	4,000
Corot, "Danse des Amours," M. Knoedler & Co.	31,000
Daubigny, "The Open Sea," H. P. Prentice	1,100
Delacroix, "Bacchus Finding Ariadne" (Spring), G. Albert	2,200
Delacroix, "Diana Surprised" (Summer), G. Albert	2,200
Delacroix, "Orpheus Finding Eurydice" (Autumn), G. Albert	2,200
Delacroix, "Jupiter Beseeching Aeolus" (Winter), G. Albert	2,200

ILLUSTRATED CATALOGUE

OF

Oil and Water Color Paintings

BY

DUTCH, FRENCH, ENGLISH, AMERICAN AND ITALIAN
ARTISTS

BELONGING TO THE ESTATE OF THE LATE

JAMES S. INGLIS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF MRS. INGLIS, EXECUTRICE

ON THE EVENINGS HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1910

1910
Mar. 9
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L. 68388
La. 2654

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THE AMERICAN ART ASSOCIATION

Press of The Lent & Graff Company
137-139 East 25th St., New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
ARANGO,	
An Italian Woman	39
BERCHÈRE, NARCISSE,	
A Caravan	42
BONHEUR, ROSA,	
Sheep	55
BONVIN, FRANCIS,	
The Violin	109
Still Life	86
Still Life—Fruit	92
BREITNER, GEORGE HENDRIK,	
A Dutch Canal	8
BUNCE, WILLIAM GEDNEY, N. A.,	
A Cloudy Day, Venice	59
A Calm, Venice	57
CALS, LÉON,	
The Road by the River	70
CHASE, WILLIAM MERRITT, N. A.,	
Striped Bass	113
COMPI,	
Italian Peasant Woman	14

COROT, JEAN BAPTISTE CAMILLE,

A Shady Road 74

Danse des Amours 117

COURBET, GUSTAVE,

A Forest Interior 93

COX, DAVID,

On the Moor, 69

CROSS, AMY,

Yellow Roses 35

DAUBIGNY, CHARLES FRANÇOIS

The Open Sea 118

DEGAS, HILAIRE GERMAIN EDGAR,

After the Bath 63

DELACROIX, FERDINAND VICTOR EUGÈNE,

Spring—Bacchus Finding Ariadne 119

Summer—Diana Surprised by Actæon 120

Autumn—Orpheus Finding Eurydice 121

Winter—Jupiter Beseeching Æolus 122

DESCHAYES, EUGÈNE,

French Cliffs 100

DIAZ DE LA PEÑA, NARCISSE VIRGILE,

Forest Interior 75

Forest Interior 98

Landscape 79

Sunset 76

Sketch for a Large Composition 77

DUPRÉ, JULES,	
Landscape	78
FRAGONARD, JEAN HONORÉ,	
La Ferme	104
GASSIES, GEORGES,	
A Wheat Field	41
GIOTA, A.,	
His Evening Meal	38
GRIFFEN, W. P. S.,	
The Trawl-Baiters	91
HARPIGNIES, HENRI,	
The Rapids	1
St. Prive	61
HART, F. V.,	
The Supplicants	52
Spring and Summer	82
HILL, C. F.,	
The Banks of the Oise	115
The Boat on the River	112
INGLIS, W. T.,	
The Coming Tide	85
INNESS, GEORGE, JR., N. A.,	
Highland Cattle	84
ISABEY, LOUIS GABRIEL ENGÈNE	
The Morgue, Paris	114

JÓNGKIND, J. B.,	
Honfleur	60
LAFARGE, BONCEL,	
Surf at Narragansett	51
LEHR, ADAM,	
Forest Interior—Winter	90
Still Life	89
LESSORE, JULES,	
Reading the News	26
Shipping	25
At the Pier	27
A Street Scene	24
Interior of St. Mark's Church, Venice	32
The Church of Notre Dame, Paris	23
The Cathedral of Mechlin	29
Shoreham Harbor	31
Rington Quay	30
Rouen	28
Southwick Locks at Low Tide	34
View of Dordrecht	33
St. Mary's-le-Strand	64
LOCKHART, W. E.,	
View of Granada	20
The Crucifix	22
Near the Hague	21
LONGMUIR, A. D.,	
A Mountain Stream	50

McCHESNEY, CLARA,	
A Philosopher	53
MARIS-MONTICELLI, MATTHYS,	
The Horsemen	94
MARTIN, HOMER D., N. A.,	
The Waterfall	107
MESDAG, HENDRIK WILLEM,	
Fishing Boats	103
On the North Sea	111
MESDAG, MRS. H. W.,	
The Pool	54
METTLING, LOUIS,	
Summer Flowers	105
A Flower Girl	80
The Garden Table	66
MICHEL, GEORGES,	
A Road Through the Sand-hills	87
Sand-hills	106
MONTICELLI, ADOLPH,	
Among the Rocks	88
The Garden of Love	96
Landscape, Autumn	97
Figures in a Garden	95
MUHRMAN, HENRY,	
South Cove, New Jersey	36
NASOTTI,	
A Lady of the Court	37

NEUHUYS, JOSEF,	
Landscape	49
Fishing Boat	56
NEWMAN, R. L.,	
The Attack—A Study	71
PASINI, ALBERTO,	
Landscape	73
PECQUEREAU, A.,	
A Barnyard	18
Shore Scene	19
Landscape	17
Landscape with Cattle	16
Fishing Boat	15
PROCTOR, A. PHIMISTER,	
A Puma	45
RAEBURN, SIR HENRY,	
Portrait of Mrs. Kerr	110
REYNOLDS, W.,	
View of Beauvais	81
RIBOT, THÉODULE,	
The Mandolin Player	102
ROYBET, FERDINAND,	
The Cockatoo	72
ROUSSEAU, THÉODORE,	
Landscape Sketch	99

RYDER, ALBERT P.,

The Sisters 68

Harbor Scene 65

SEGGERN, F. VON

Landscape 48

SIMONI, G.

A Woman, Seated 43

SISLEY, ALFRED,

Moret from the Fields 108

STACQUET, HENRY,

The River Mouth 12

A Village Street 13

A Dutch Windmill 10

Landscape 9

The Banks of a River 11

STEVENS, ALFRED,

Waiting for the Carriage 116

TWACHTMAN, JOHN H.,

The Dory Shop 67

A River Scene 40

Venice 58

VALLANCE, WILLIAM F.,

Coast Scene 2

Coast Scene 4

Coast Scene 5

	CATALOGUE NUMBER
Coast Scene	6
Rocks	3
Shipping	46
 VALLIE, E.,	
The Port of Havre	83
 VAN DER MEER, A.,	
Dutch Landscape	44
 VAN ELVEN, P.,	
Somerset House, London	47
 VAN HAVE, E.,	
A Dutch House Interior	7
 WEIR, J. ALDEN, N. A.,	
Still Life—Fruit	101
La Cigale	62

CATALOGUE

FIRST EVENING'S SALE
WEDNESDAY, MARCH 9, 1910
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
BEGINNING AT 8.15 O'CLOCK

WATER COLORS

No. 1

HENRI HARPIGNIES

FRENCH—1819-

THE RAPIDS

(Water Color)

THROUGH a green-walled ravine a rapid angry river flows toward the spectator, breaking into cascades over great black rocks seen here and there above the surface. The woodland banks, which form the background, are in deep shadow and no sky is visible.

Signed.

Height, $4\frac{5}{8}$ inches; width, $6\frac{3}{8}$ inches.

No. 2

WILLIAM F. VALLANCE

COAST SCENE

(Water Color)

THE black, rocky point jutting out into the sea shows the rugged coast scenery of Western Scotland. The sandy foreground is strewn with floating driftwood. On the horizon a small sailboat is scudding across the deep blue water, before the wind.

Signed.

Height, $3\frac{3}{4}$ inches; width, $6\frac{7}{8}$ inches.

Purchased from the Artist.

No. 3

WILLIAM F. VALLANCE

ROCKS

(Water Color)

THROUGH a narrow rift between the hills flows a black, turbulent stream, breaking into foam and eddies over the numerous rocks which strew its path and line the shore.

Signed.

Height, $6\frac{3}{8}$ inches; width, $10\frac{7}{8}$ inches.

Purchased from the Artist.

No. 4

WILLIAM F. VALLANCE

COAST SCENE

(Water Color)

A BLACK, rocky promontory reaches out into the sea from the right, ending in a round, ruined lighthouse. Beyond are small craft sailing before the wind. The sky is filled with moving summer clouds, broken by patches of light blue.

Signed and dated, "1876."

Height, $3\frac{3}{4}$ inches; width, $6\frac{7}{8}$ inches.

Purchased from the Artist.

No. 5.

WILLIAM F. VALLANCE

COAST SCENE

(Water Color)

FROM the sands across the black rocks at the water's edge we catch a glimpse of the blue, summer sea, on which are several sailing boats with their sails spread. The windy sky is broken with masses of clouds.

Signed and dated, "1876."'

Height, $3\frac{3}{4}$ inches; width, $6\frac{7}{8}$ inches.

Purchased from the Artist.

No. 6

WILLIAM F. VALLANCE

COAST SCENE

(Water Color)

LOOKING across the shallow bay in the foreground, some black warehouses are seen, with shipping in the docks. In the water two figures are bathing, while two women wade along the shore, and a man with a basket net moves along the sands.

Signed.

Height, 6 $\frac{1}{4}$ inches; width, 10 $\frac{3}{4}$ inches.

Purchased from the Artist.

No. 7

E. VAN HAVE

A DUTCH HOUSE INTERIOR

(Water Color)

STATELINESS marks this home of the better class, as well as the dress of the woman and girl starting forth for a promenade, attended by the family dog, who jumps about the marble floor. At one side, against the wall, a high-backed chair is placed, above which hangs a map, while through the wide doorway other rooms are seen in perspective, flooded with sunlight.

Signed.

Height, 5½ inches; width, 4 inches.

No. 8

GEORGE HENDRIK BREITNER

1857-

A DUTCH CANAL

(Water Color)

A STRETCH of a sluggish canal is spanned by the arch of a well-built brick bridge, beyond which rise the red roofs of a town and the usual accompanying windmill. A horse, ridden by a man in blue shirt, is seen on the tow-path in the foreground, followed by a canal-boat, with other boats moored to the bank.

Signed.

Height, 9½ inches; width, 5¼ inches.

No. 9

HENRY STACQUET

1838-

LANDSCAPE

(Water Color)

ABOVE a stretch of water, which fills the foreground, rises a green meadow, and beyond are seen straggling trees and red-roofed houses. A single figure appears against the green of the field.

Signed.

Height, $4\frac{1}{4}$ inches; width, $6\frac{3}{4}$ inches.

Purchased from the Artist.

No. 10

HENRY STACQUET

1838-

A DUTCH WINDMILL

(Water Color)

ABOVE a road which runs across the foreground, a picturesque, weather-beaten windmill lifts its arms, bare of sails, against the sky. A green field stretches away from its base, in which is seen a house with red roof, sheltered by a tree.

Signed.

Height, $4\frac{3}{4}$ inches; width, $6\frac{3}{4}$ inches.

Purchased from the Artist.

No. 11

HENRY STACQUET

1838-

THE BANKS OF A RIVER

(Water Color)

THROUGH the centre of the picture flows a placid river, lined on the farther side by trees. The black boats seen on the river tell that it is a pathway of commerce. On the left is a quay lined with houses.

Signed.

Height, $5\frac{3}{8}$ inches; width, $7\frac{3}{8}$ inches.

Purchased from the Artist.

No. 12

HENRY STACQUET

1838-

THE RIVER MOUTH

(Water Color)

OVER a broad stretch of desolate, low-lying country the river makes its way, breaking for itself various divergent channels, and leaving stagnant pools here and there. Far away are seen the sand dunes which protect the land from the sea.

Signed.

Height, 6¼ inches; width, 11 inches.

Purchased from the Artist.

No. 13

HENRY STACQUET

1838-

A VILLAGE STREET

(Water Color)

DOWN the street of some Netherlands village, bordered with houses with steep, thatched roofs, approaches a man leading his horse and cart. A row of pollard willows runs along at the left, and rustic figures appear in the distance.

Signed:

Height, 7 $\frac{1}{4}$ inches; width, 5 $\frac{1}{4}$ inches.

Purchased from the Artist.

No. 14

COMPI

ITALIAN PEASANT WOMAN

(Water Color)

STANDING leaning against the white wall of a building, a young peasant water-carrier is seen in red waist and black bodice, a long, striped apron covering her dress. At her side rests the water-keg, which she bears through the streets on her head.

Signed.

Height, 10 inches; width, 6 $\frac{3}{4}$ inches.

No. 15

A. PECQUEREAU

A FISHING-BOAT

(Water Color)

ON THE shore of the North Sea at Blankenburgh a broad-beamed fishing or life-saving-boat is drawn up on the sand. The waves of the gray sea break beyond, under a blue summer sky.

Signed.

Height, 6 $\frac{1}{4}$ inches; width, 10 inches.

No. 16

A. PECQUEREAU

LANDSCAPE WITH CATTLE

(Water Color)

IN A green meadow bordered by a hill rising beyond, cows are seen peacefully grazing and kept within the confines of a stone wall which crosses the picture. A gray, lowering sky, heavy with approaching rain, arches the scene.

Signed.

Height, 7 inches; width, 10 inches.

No. 17

A. PECQUEREAU

LANDSCAPE

(Water Color)

A BROAD river spreads out in the foreground. Beyond rises the hill-side shore, with trees and houses intermingling. At the left is a clump of trees. The sky is filled with clouds.

Signed.

Height, 7 inches; width, 10 inches.

No. 18

A. PECQUEREAU

A BARNYARD

(Water Color)

IN AN enclosure some chickens are seen scratching about the foreground, with a brood of diminutive chicks. From the left a rugged tree extends its branches across the yard, almost touching a rude shed built against the corner of a stone building at the right.

Signed.

Height, $9\frac{5}{8}$ inches; width, $13\frac{5}{8}$ inches.

No. 19

A. PECQUEREAU

SHORE SCENE

(Water Color)

A LITTLE bay, which indents the land, is circled by a road at the base of a long, low hill. In the distance the black walls of factories rise, sending forth a haze of smoke, and at the extreme right a large red warehouse is seen above the water, under a gray sky.

Signed: "LE HUY, '74."

Height, $11\frac{7}{8}$ inches; width, $16\frac{3}{8}$ inches.

No. 20

W. E. LOCKHART

VIEW OF GRANADA

(Water Color)

FROM an eminence the town of Granada is seen, a wide stretch of red roofs dominated by the Alhambra perched on a hill. In the foreground several figures are seen enjoying the sight. Far away stretches the vega, hemmed in by hills under a sunset sky.

Signed.

Height, 7 inches; width, 10 inches.

No. 21

W. E. LOCKHART

NEAR THE HAGUE

(Water Color)

THROUGH the centre stretches a road toward the Dutch capital, whose red roofs are seen in the distance. Beside the road runs a canal, on the towpath of which a man and horse are approaching. A sky filled with clouds fills the upper part of the picture.

Signed.

Height, 8 inches; width, 22 inches.

No. 22

W. E. LOCKHART

THE CRUCIFIX

(Water Color)

IN THE centre of the street of a French village rises a huge crucifix, before which the passing villagers bow and cross themselves. A long, white house with closed green shutters fills the background, and at the right a market man on a donkey stops to visit with a neighbor.

Signed.

Height, $17\frac{1}{8}$ inches; width, $10\frac{1}{2}$ inches.

No. 23

JULES LESSORE

THE CHURCH OF NOTRE DAME, PARIS

(Water Color)

SEEN from the right bank of the river, the great mass of the Paris Cathedral lifts its back and towers far above the roofs of the city, against a gray sky. In the foreground the river boats that ply on the lower Seine are moored to the quay.

Signed.

Height, 7 inches; width, 10 inches.

Purchased from the Artist.

No. 24

JULES LESSORE

A STREET SCENE

(Water Color)

A VILLAGE street stretches away in perspective, showing on the right a long row of promiscuous wooden buildings, with a church tower rising in the centre. At the left a sign on an elaborate iron support juts out from a building, above a porch. Pedestrians dot the scene, and a horse and cart are seen in the distance.

Signed.

Height, 7 inches; width, 10 inches.

Purchased from the Artist.

No. 25

JULES LESSORE

SHIPPING

(Water Color)

IN THE river is anchored a huge three-masted vessel, with a schooner alongside, measuring its length against the hull of its sister. Other river craft are drawn up on the shore, which is fringed with trees in summer foliage. A clear sky appears above.

Signed.

Height, 9½ inches; width, 13 inches.

Purchased from the Artist.

No. 26

JULES LESSORE

READING THE NEWS

(Water Color)

SEATED at a rustic table built under the trees, an old man, seen in profile, wearing the dress of a farmer, sits reading from a paper. On the table stand a jug and some cups. His ruddy face is shaded by his straw hat. Through the trees which form the background the brilliant summer light falls across the grass.

Signed.

Height, 13¾ inches; width, 9¾ inches.

Purchased from the Artist.

No. 27

JULES LESSORE

AT THE PIER

(Water Color)

DRAWN up at the end of a long pier is a black, sea-going steamer, which sends forth a long plume of black smoke across the sky. Tugs and sailing vessels add to the interest, while a single figure on the pier overlooks the busy scene.

Signed.

Height, 9 $\frac{3}{4}$ inches; width, 14 inches.

Purchased from the Artist.

No. 28

JULES LESSORE

ROUEN

(Water Color)

ALONG the quay, which follows the river bank, is gathered the shipping, with the usual flotsam and jetsam that marks a landing-place. Warehouses extend along to the left, and at the base of a hill is a cluster of houses. Beyond rises the tall, thin spire which marks the location of the famous church of St. Ouen.

Signed.

Height, 8½ inches; width, 17⅞ inches.

Purchased from the Artist.

No. 29

JULES LESSORE

THE CATHEDRAL OF MECHLIN

(Water Color)

FROM the open space to the south we view the side of the Cathedral, its bulky tower rising at the left, high above the roofs of neighboring houses. Along the space at the side of the church walls a row of clipped trees are seen, under which a market is being held.

Signed.

Height, 13 $\frac{3}{4}$ inches; width, 10 inches.

No. 30

JULES LESSORE

RINGTON QUAY

(Water Color)

THE busy scene of a commercial port is here shown, with its shipping and tugs moored, its cranes and derricks, its merchandise and freight cars, its trams, men and movement. In the foreground a double tier of carboys stand apart, their green glass nozzles jutting from their wicker packing. Everywhere one feels the action of the scene.

Signed.

Height, 13 $\frac{7}{8}$ inches; width, 19 $\frac{7}{8}$ inches.

Purchased from the Artist.

No. 31

JULES LESSORE

SHOREHAM HARBOR

(Water Color)

A HIGH wooden pier reaches out from the left, above which rises a tall signal mast with rigging, from which flags are flying. On the water, boats are coming and going, and in the distance a low-lying town is visible under a gray sky.

Signed.

Height, 14 inches; width, 20 inches.

Purchased from the Artist.

No. 32

JULES LESSORE

INTERIOR OF ST. MARK'S CHURCH, VENICE

(Water Color)

ACROSS the broad centre of the church, between the two pulpits, stretches a short flight of steps leading to the chancel, above which runs the balustrade, crowned by a long row of statues. Groups of figures kneeling are seen in the misty light, which bathes the whole in purple splendor.

Signed.

Height, 17 inches; width, 21 inches.

Purchased from the Artist.

No. 33

JULES LESSORE

VIEW OF DORDRECHT

(Water Color)

SEEN from the broad river, the town stretches out from the left, ending in the dome of the Statehouse. The river is dotted with boats with spread sails, and with shipping along the shore. On the far off shore a windmill lifts its black form against a cloudy sky.

Signed.

Height, 17 inches; width, 24 inches.

Purchased from the Artist.

No. 34

JULES LESSORE

SOUTHWICK LOCKS AT LOW TIDE

(Water Color)

THROUGH the long locks which cross the centre of the picture some vessels are passing, while nearer is seen the shallow stream running between two wood constructions for lights. In the sandy foreground a boat lies stranded, and beyond the locks are the roofs of the town.

Signed.

Height, 19 inches; width, 25 inches.

Purchased from the Artist.

No. 35

AMY CROSS

YELLOW ROSES

(Water Color)

ON A table stands a blue and white decorated bowl, filled with a mass of yellow roses mingled with their green leaves, admirably drawn and painted.

Signed.

Height, 11 $\frac{1}{4}$ inches; width, 12 $\frac{1}{4}$ inches.

No. 36

HENRY MUHRMAN

SOUTH COVE, NEW JERSEY

(Water Color)

THE scene shows a port for the repairing of the smaller water craft. Various boats are drawn up, some with masts and rigging, awaiting their turn on the blocks. In the foreground two figures are seen gathering chips.

Signed.

Height, 9 inches; width, 13 $\frac{1}{8}$ inches.

No. 37

NASOTTI

A LADY OF THE COURT

(Water Color)

RICHLY dressed in a gown of red velvet with slashed sleeves, the skirt open in front, a lady is seen standing, holding some object in her hand. Her hair is elaborately dressed and adorned with strings of pearls, and her manner is that of a woman of rank.

Signed.

Height, 12 $\frac{1}{4}$ inches; width, 7 $\frac{1}{4}$ inches.

No. 38

A. GIOTA

HIS EVENING MEAL

(Water Color)

A BEARDED monk, in the brown robe and cowl of his order, sits eating from a bowl which rests on his knees, while a black cat on the floor looks up at him expectantly. One sandalled foot rests on a footstool, the other on the stone-paved floor. On the wall above him hangs a print.

Signed.

Height, 15½ inches; width, 11 inches.

No. 39

ARANGO

AN ITALIAN WOMAN

(Water Color)

WEARING the costume, apron and head-dress of women of the peasant class in Southern Italy, this woman stands in the doorway of her home, knitting diligently on a white stocking. About her neck hangs a long strand of beads.

Signed.

Height, $16\frac{1}{8}$ inches; width, $9\frac{7}{8}$ inches.

No. 40

JOHN H. TWACHTMAN

1853-1902

A RIVER SCENE

(Water Color)

ON THE edge of the water rise several boathouses for pleasure craft, with boats at anchor near by. In the foreground huge mooring piles rise from the water, and on the shore are the red roofs of houses mingling with the green trees of summer.

Signed.

Height, 10 inches; width, 14 inches.

Purchased from the Artist.

No. 41

GEORGES GASSIES

A WHEAT FIELD

(Water Color)

CURVING away from the foreground a roadway encircles a wheat-field ripening for the harvest, toward a town whose clustered red roofs and church tower appear beyond. At the right of the roadway lies a green meadow in sunny brightness under a summer sky.

Signed.

Height, 9½ inches; width, 13½ inches.

No. 42

NARCISSE BERCHÈRE

1822-

A CARAVAN

(Water Color)

ACROSS the desert moves a procession of camels, heavily burdened with merchandise, and the men who drive them, some on foot, some riding. The wan, yellow light of approaching evening spreads over the entire scene.

Signed and dated, "71."

Height, 9 $\frac{3}{4}$ inches; width, 13 $\frac{3}{4}$ inches.

No. 43

G. SIMONI

A WOMAN, SEATED

(Water Color)

AN ELEGANTLY dressed mondaine, wearing a pink silk gown and a wide-brimmed hat, is seen seated against a decorative background formed by a pink, striped wall. Her slippered feet rest on a blue cushion, and her red scarf and white shawl fall down the side of her gown.

Signed.

Height, $17\frac{5}{8}$ inches; width, $11\frac{1}{4}$ inches.

No. 44

A. VAN DER MEER

DUTCH LANDSCAPE

(Water Color)

IN THE country stands a comfortable-looking house with long, sloping roof, near which is a tall tree with sparse branches. A pool of water marks the foreground, beyond which is the figure of a woman. The horizon is fringed with trees, and all is worked in a light, delicate key.

Signed.

Height, 11 inches; width, 17½ inches.

No. 45

A. PHIMISTER PROCTOR

A PUMA

(Water Color)

IN A deserted hill country a puma is seen cautiously descending the edge of a ravine, to drink from a brook which is seen winding like a blue ribbon through the bed of the canyon. The tawny animal is strongly built, and moves with stealth. The lonely hills rise beyond, under a dark sky.

Signed.

Height, 14 $\frac{1}{4}$ inches; width, 17 $\frac{3}{4}$ inches.

Shown at the St. Louis Exposition, where it received a bronze medal.

Purchased from the Artist.

No. 46

WILLIAM F. VALLANCE

SHIPPING

(Water Color)

ON THE broad waters of the Lower Thames a broad-beamed market-boat loaded with market truck is seen, its black sails silhouetted against the sky, which is hazy with the smoke of a great city, yet shows patches of blue with yellow clouds. Beyond are seen boats and a forest of masts, and in the foreground floats a round buoy.

Signed.

Height, 11 inches; width, 17½ inches.

Purchased from the Artist.

No. 47

P. VAN ELVEN

SOMERSET HOUSE, LONDON

(Water Color)

SEEN from the water side, before the construction of the Thames Embankment, the great house lifts its imposing façade above the terrace. The mud strand of the river is strewn with small boats of the river men, while a Thames steamboat, crowded with passengers, passes in the foreground. Beyond rise numerous church spires and the dome of St. Paul's, and in the distance is seen Waterloo Bridge.

Signed. P. Van Elven 1841

Height, 10 $\frac{1}{4}$ inches; width, 17 inches.

No. 48

F. VON SEGGERN

LANDSCAPE

(Water Color)

WANDERING in the dusky summer greenwood, a girl in a red waist is seen stopping to pull a leaf from one of the bushes. A great tree rising near her spreads its branches wide, and through the thick shrubbery the light of sunset breaks.

Signed.

Height, 12 $\frac{1}{4}$ inches; width, 17 $\frac{5}{8}$ inches.

No. 49

JOSEF NEUHUYS

1841-1890

LANDSCAPE

(Water Color)

BELOW the high bank runs a placid stream, along which a boatman is pulling his market boat loaded with freight. At the forward end sits his wife. Beyond the green bank stretch plowed fields, and some houses are seen at the right. Over all is a sky heavily charged with clouds.

Signed and dated, " '77."

Height, $11\frac{1}{8}$ inches; width, 20 inches.

No. 50

A. D. LONGMUIR

A MOUNTAIN STREAM

(Water Color)

THROUGH a cleft in the mountains, which rise precipitously in the background, comes a tumbling stream, broken by rocks into cataracts and eddies. In the foreground a broad pool spreads out, hemmed round by dark rocks. On the right rises a hill, washed by foliage.

Signed.

Height, 18 inches; width, 22 inches.

Purchased from the Artist.

No. 51

BANCEL LAFARGE

SURF AT NARRAGANSETT

(Water Color)

OVER the black rocks which stand out from the green bank at the right, the sea breaks, throwing a shower of spray high in the air. Beyond this white wall of foaming water, the sea stretches darkly away under an ominous sky.

Height, 15 $\frac{1}{4}$ inches; width, 20 $\frac{7}{8}$ inches.

Purchased from the Artist.

No. 52

F. V. HART

THE SUPPLICANTS

(Water Color)

THE group of young women in a garden at the base of a hill, which is crowned by the walls and low domes of an Eastern temple, represent the daughters of Danaus, who come to crave the protection of Pelasgus, king of Argos, against the violence of the sons of Ægyptus. Some are standing, some kneeling, some seated on the ground in various attitudes before the king, who, in Greek dress, appears at the right with an attendant. Marble statues adorn the garden, and at the right is a glimpse of the sea.

Signed.

Height, 14 $\frac{3}{8}$ inches; width, 25 inches.

Purchased from the Artist.

No. 53

CLARA McCHESNEY

A PHILOSOPHER

(Water Color)

AN OLD man with long, white hair and silver beard, bends over a book resting on a table before him, on which he writes with a quill pen. His spectacles have slipped well down his nose, revealing the thoughtful, kindly eyes of one who had learned the lesson of his well-spent years.

Signed.

Height, 31 inches; width, 22 $\frac{5}{8}$ inches.

Purchased from the Artist.

CONCLUDING SALE

THURSDAY EVENING, MARCH 10TH, 1910

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

BEGINNING AT 8.15 O'CLOCK

No. 54

MRS. H. W. MESDAG

1834-1909

THE POOL

(Water Color)

A SHALLOW pool fills the foreground, bordered by low banks, where bushes in autumn foliage cluster, with one tall, gaunt tree twisted by time and storms. It serves as a perch for a colony of crows, who circle about, flapping their black wings, or rest in the leafless branches.

Signed.

Height, 13 inches; width, 6½ inches.

No. 55

ROSA BONHEUR

1822-1899

SHEEP

(Crayon and Chalk Drawing)

ON A grassy knoll are gathered a group of sheep, huddled together at rest, with others near by. Beyond stretches a view of rolling farm lands, all rendered with the utmost minuteness and skill.

Signed.

Height, $7\frac{1}{8}$ inches; width, $9\frac{5}{8}$ inches.

No. 56

JOSEF NEUHUYS

1841-1890

A FISHING-BOAT

(Water Color)

ON THE gray, choppy waters of the North Sea, a broad-beamed, black-hulled fishing-boat, with weather-stained sails, approaches the shore, returning from a fishing trip. On the sand a fisherman wades out through the surf to catch the line about to be cast. The chill, gray sky of the North Sea stretches above.

Signed.

Height, $13\frac{3}{8}$ inches; width $9\frac{1}{2}$ inches.

No. 57

WILLIAM GEDNEY BUNCE, N. A.

1840-

A CALM, VENICE

(Water Color)

A MASS of red and yellow sails, rising from the black hulls of Venetian fishing-boats, is seen against the low line of buildings on the horizon. The surface of the water is broken by reflections, and the sky is filled with white clouds.

Signed.

Wm. Gedney Bunce Height, $13\frac{5}{8}$ inches; width, $9\frac{3}{4}$ inches.

Purchased from the Artist.

No. 58

JOHN H. TWACHTMAN

1853-1902

VENICE

(Water Color)

ON THE horizon rise the round domes of San Marco and the tall campanile, above the roofs of other buildings. Nearer are some fishing-boats, whose orange sails are seen in broken reflections in the water.

Signed.

Height, 13 inches; width, 10½ inches.

Purchased from the Artist.

No. 59

WILLIAM GEDNEY BUNCE, N. A.

1840-

A CLOUDY DAY, VENICE

(Water Color)

THE buildings of the city stretch along the horizon, the two campanili of San Marco and San Giorgio rising like giant towers of a gateway to the sea. Between them loom the tall masts of fishing-boats, with their red and yellow sails against a mottled sky. Other boats are seen at the right.

Signed.

Height, $13\frac{3}{8}$ inches; width, $9\frac{3}{4}$ inches.

Purchased from the Artist.

No. 60

J. B. JONGKIND

1819-1891

HONFLEUR

(Water Color)

THE busy little port is shown from the pier, with boats drawn up at both sides. Some women are seen waiting the return of the fishing-smacks.

Signed.

Height, 10 $\frac{3}{8}$ inches; width, 17 $\frac{1}{4}$ inches.

No. 61

HENRI HARPIGNIES

1819-

ST. PRIVE

(Water Color)

A STRETCH of low-lying land, with closely massed trees in the left foreground, is seen. At a little distance rises a house, and over all stretches a gray sky. It is marked by the distinction that characterizes all the work of this great French artist.

Signed.

Height, 11 $\frac{3}{4}$ inches; width, 17 $\frac{3}{4}$ inches.

No. 62

J. ALDEN WEIR, N. A.

1852-

LA CIGALE

(Water Color)

DISCONSOLATE over the faded joys of summer; a young woman, nude, is seen against a wintry background. The ground and trees are covered with snow, and she stands timidly holding her hands to her cheeks. Her lyre hangs across her right arm, her black hair falls about her shoulders. At her side stands a young faun, who turns to look up in her face with sympathy.

Signed and dated, "1894."

Height, 18 inches; width, 13½ inches.

Purchased from the Stanford White Collection.

No. 63

AFTER THE BATH

BY

HILAIRE GERMAIN EDGAR DEGAS

\$: 2500

No. 63

HILAIRE GERMAIN EDGAR DEGAS

1834-

AFTER THE BATH

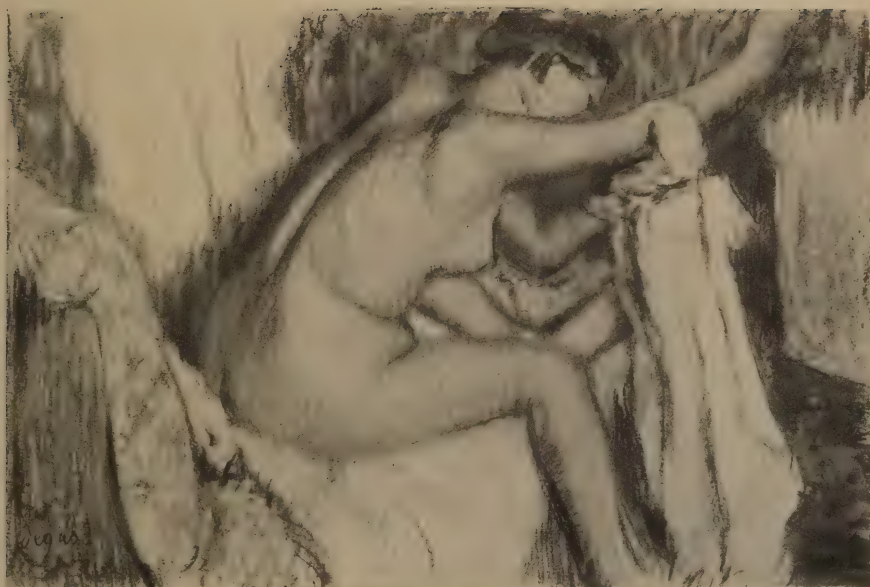
(Water Color)

SEATED on the edge of a stuffed chair, a nude woman, no longer young, is seen in profile, drying herself after a bath. Her right arm, upraised, conceals her face. The figure is seen against a deep green wall, in which are two curtained windows. It is wrought in pastel, for which this artist has always showed a predilection.

Signed.

Height, 12 $\frac{1}{2}$ inches; width, 18 inches.

Purchased from the E. F. Milliken Collection.



No. 64

JULES LESSORE

ST. MARY'S-LE-STRAND

(Water Color)

IN THE busiest section of London's chief thoroughfare rises the graceful façade and airy tower of St. Mary's Church, past which flows the endless stream of carts, cabs and 'buses, with a multitude of pedestrians. On each side the buildings which line the Strand are seen, and in the distance other towers are faintly seen.

Signed.

Height, 30½ inches; width, 22 inches.

Purchased from the Artist.



No. 65

ALBERT P. RYDER

1847-

HARBOR SCENE

ACROSS a stretch of water, a line of buildings is seen, beyond which rises a dome. At the left a schooner, with sails spread, is drifting idly, and at the right a tug is passing. In the left foreground a portion of a pier juts out, and over all is a sombre sky.

Canvas: Height, $3\frac{3}{4}$ inches; width, $6\frac{1}{4}$ inches.

Purchased from the Artist.

No. 66

LOUIS METTLING

1847-

THE GARDEN TABLE

IN A peaceful, well-shaded garden a small round table has been spread, beside which sits a woman dressed in pink. On the table, covered with a white cloth, are a cup and saucer and a coffee-pot, and on her lap a book, which she has just turned down in order to enjoy the refreshment.

Signed.

Canvas: Height, 5¼ inches; width, 4¼ inches.

Purchased from Knoedler & Co.

No. 67

JOHN H. TWACHTMAN

1853-1902

THE DORY SHOP

AT THE water side stands the long, white building where the boat-builder plies his trade. On all sides are seen boats of various sizes and conditions, and over all blazes the brilliant summer sunshine which furnished the painter the problems he found delight in.

Signed.

Canvas: Height, 5½ inches; width, 7¾ inches.

Purchased from the Artist.

No. 68

ALBERT P. RYDER

1847-

THE SISTERS

A YOUNG woman, in a red dress with laced bodice, kneels to arrange the pink dress of her sister, who is standing. The room is dimly lighted, but a shaft of light comes through the heavy window-curtains at the back.

Canvas: Height, $11\frac{3}{8}$ inches; width, $5\frac{5}{8}$ inches.

Purchased from the Artist.

No. 69

DAVID COX

1783-1859

ON THE MOOR

ACROSS the moor, mellowed by its autumnal dress of golden-brown, a girl, dressed in red, passes. In the foreground runs a brook, and at the right is a broken fence. The windy sky is filled with fast moving clouds.

Signed.

Canvas: Height, 9 inches; width, 12 inches.

No. 70

LÉON CALS

THE ROAD BY THE RIVER

FOLLOWING the curving bank of the river, a broad highway stretches away from the foreground, and is lost behind a group of trees which rises in the distance. On the white surface of the river a small black boat floats away in the distance, and on the horizon the gathering haze shows the location of a far-off city.

Signed.

Canvas: Height, 9 inches; width, 13½ inches.

No. 71

R. L. NEWMAN

THE ATTACK—A STUDY

MOUNTED on a dark horse rearing on his haunches, a white-clad knight, with red mantle fluttering in the wind, makes a thrust with his spear at a tiger that springs on the horse toward him. The light from the deep blue sky, heavy with clouds, is reflected in the pools of water on the ground.

Signed.

Canvas: Height, 10 $\frac{1}{4}$ inches; width, 14 $\frac{1}{4}$ inches.

Purchased from the Artist.

No. 72

THE COCKATOO

BY

FERDINAND ROYBET

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No. 72

FERDINAND ROYBET

1840-

THE COCKATOO

A YOUNG woman of the harem, in Oriental dress, holding a large feather fan in one hand, stands looking down at a white cockatoo that pecks at some object on the rug on which she stands. The lifted dress shows her bare feet and ankles encircled with metal rings, while brilliant ornaments adorn her hair and hang from her ears. An Oriental curtain, which forms the background, is lifted at one side, and discloses a short flight of steps leading to a corridor, across which is seen a Moorish doorway with closed doors.

Signed.

Canvas: Height, 12 $\frac{3}{4}$ inches; width, 9 inches.



No. 73

ALBERTO PASINI

1826-1905

LANDSCAPE

FROM the right a roadway curves about the base of a hill crowned by a clump of trees, and is lost to sight. A pool of water on the left of the road reflects the sunset light that fills the sky, and is caught by the tops of the trees. Though best known by his Oriental subjects, Pasini found the inspiration for many delightful subjects in Italy and France. Whatever he chose to portray, was marked by refinement and beauty.

Signed.

Canvas: Height, 9½ inches; width, 15 inches.

No. 74

JEAN BAPTISTE CAMILLE COROT

1796-1875

A SHADY ROAD

FROM the foreground a roadway leads directly away, until lost in the distant sunset sky. At the right rises a mass of tall trees, and at the left some bushes, at the foot of which sits a woman in a red cap. It is the hour when "the quiet, colored end of evening smiles," whose ruddy light touches the clouds above.

Signed.

Canvas: Height, 11 inches; width, 5 inches.

Purchased at the "Vente Corot."

No. 75

NARCISSE VIRGILE DIAZ DE LA PEÑA

1809-1860

FOREST INTERIOR

A HUGE rock, speckled with moss and lichen, fills the foreground, with the forest rising on all sides. The light of sunset breaks through, by which may be faintly seen the figure of a girl seated on the ground. It is a study from Nature in the Forest of Fontainebleau.

Signed.

Canvas: Height, 8½ inches; width, 10½ inches.

No. 76

SUNSET

BY

NARCISSE VIRGILE DIAZ DE LA PEÑA

No. 76

NARCISSE VIRGILE DIAZ DE LA PEÑA

1809-1860

SUNSET

FROM the foreground the landscape slopes upward to a hill fringed with trees, above which the great red sun, streaked with clouds, sinks toward his rest. The foreground is a tangled mass of rocks and shrubbery, which the fading light faintly discloses. The whole is broadly painted, as though the artist was bent on recording his impression of the fading scene to preserve its freshness.

Signed.

Canvas: Height, 7 $\frac{3}{4}$ inches; width, 12 $\frac{3}{4}$ inches.



No. 77

NARCISSE VIRGILE DIAZ DE LA PEÑA

1809-1860

SKETCH FOR A LARGE COMPOSITION

THIS figure of a woman standing before an altar, attended by winged figures floating in space, though but a sketch, is interesting as the first draught for a great religious picture which must have filled the mind of the brilliant Franco-Spanish painter. It is easy to see it would have been an original and striking work, had it been carried out.

Signed.

Canvas: Height, $13\frac{3}{4}$ inches; width, $9\frac{1}{8}$ inches.

No. 78

JULES DUPRÉ

1811-1889

LANDSCAPE

FROM the foreground a road leads away through the centre of the picture, curving about a mass of trees, and is lost to sight. Deep wagon ruts mark its course, which, filled with water from the rain, reflect the fading light. Trees rise at the left. A dark, cloudy sky, foretelling nightfall, stretches above.

Signed.

Canvas: Height, $9\frac{5}{8}$ inches; width, $12\frac{7}{8}$ inches.

No. 79

NARCISSE VIRGILE DIAZ DE LA PEÑA

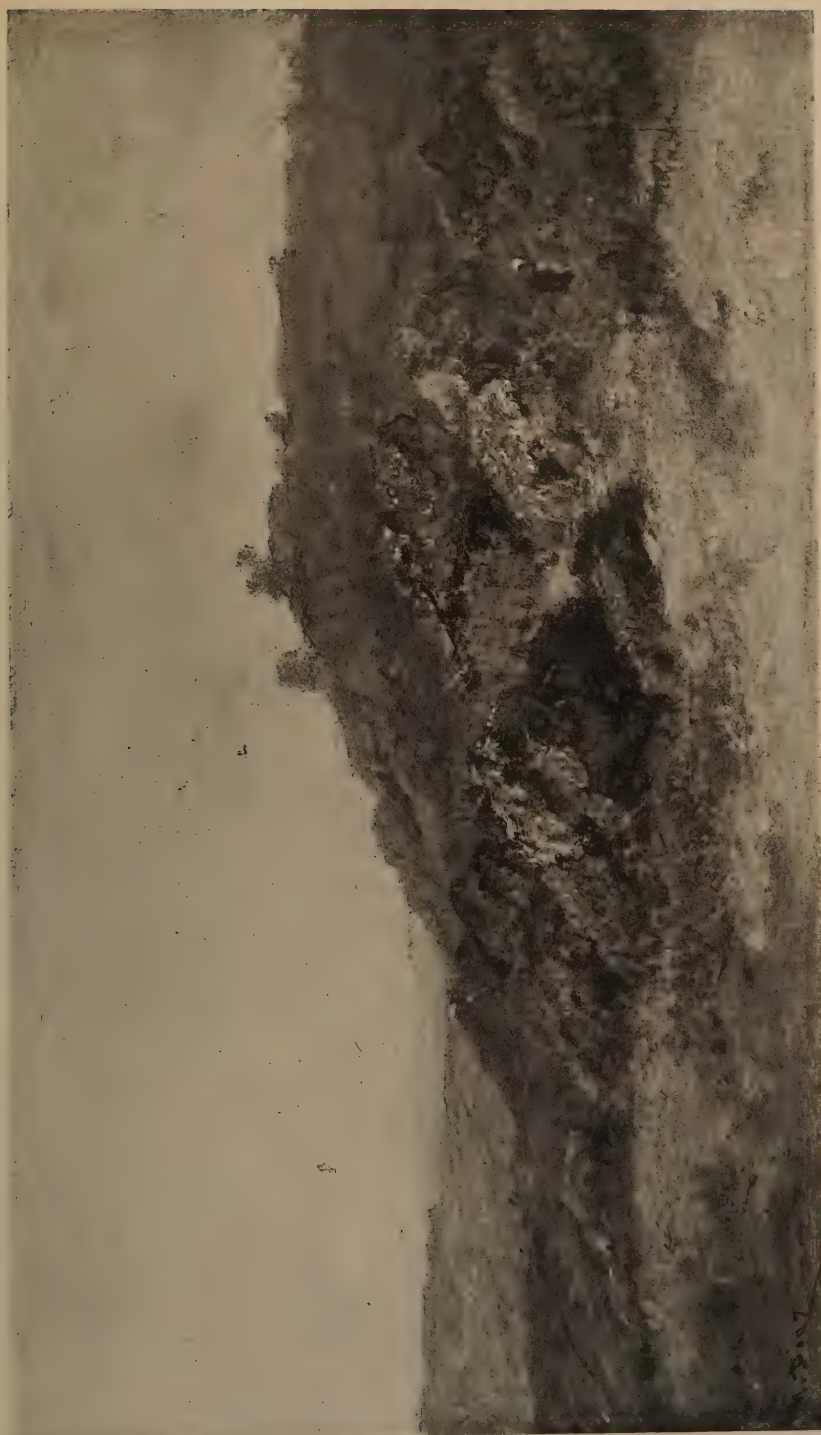
1809-1860

LANDSCAPE

ABOUT the base of a hill which rises on the right, crowned with a mass of trees, runs a road, cutting through the rocks. A single figure of an old woman, in cap and red shawl, makes her way along at the right. A lowering gray sky stretches over to the horizon, all painted with firmness and knowledge.

Signed.

Canvas: Height, $8\frac{7}{8}$ inches; width, $15\frac{3}{4}$ inches.



No. 80

LOUIS METTLING

1847-

A FLOWER-GIRL

SEATED on a mossy bank at the roadside, a young market woman in peasant dress offers flowers to the passers-by. A basket of flowers rests on her lap, and another at her feet, beside a large water-can. The comely face is framed by a scarf which covers her head, and is turned about her neck. The background is an admirable bit of woodland landscape.

Signed.

Canvas: Height, $15\frac{3}{4}$ inches; width, $10\frac{3}{8}$ inches.

Purchased of Knoedler & Co.

No. 81

W. REYNOLDS

VIEW OF BEAUVAIS

LOOKING from an elevation across the ancient city, the great mass of the unfinished cathedral towers like a colossus above the red roofs of the town that clings to its knees. The majestic mass seems as if it were about to soar skyward. To the right a road curves away, as if to afford new views from other points, and to the left rugged shrubs start from the rocky hillside. Moving clouds fill the sky.

Signed.

Canvas: Height, $10\frac{7}{8}$ inches; width, $16\frac{1}{8}$ inches.

No. 82

F. V. HART

SPRING AND SUMMER

ALONG a path of sunlight, two female figures of youth and beauty move lightly toward the spectator. They are clad in filmy draperies, which float lightly about them; one, in white, with a blue veil behind her, holds up a large leaf to shade her face, while the other, in green, has a scarf fluttering above her head. With joined hands and parted lips they symbolize the sweetness and light of the joyous seasons.

Signed.

Canvas: Height, 18 inches; width, 14 inches.

Purchased from the Artist.

No 83

THE PORT OF HAVRE

BY

E. VALLIE

No. 83

E. VALLIE

THE PORT OF HAVRE

ALONG the quay numerous boats are drawn up, with flags fluttering and sails spread to dry, others with bare rigging. At the left stretch warehouses, with merchandise piled high, covered with tarpaulins. In the foreground a sailor idly lounges against a post. Far down the quay stretches a forest of masts, denoting the activity of the port.

Signed and dated, "1875."

Canvas: Height, 13½ inches; width, 18 inches.



No. 84

GEORGE INNESS, JR., N. A.

HIGHLAND CATTLE

A DROVE of heavy-horned cattle, some black, one white, advance with much dust along a country road, before the mounted drover, who is seen at the back. He wears a pointed hat and waves his goad. It is growing dusk, and the cattle hurry homeward. The roadway is bordered by a hedge.

Signed and dated, "1874."

Canvas: Height, 11 $\frac{3}{4}$ inches; width, 15 $\frac{3}{4}$ inches.

Purchased from the Artist.

No. 85

WILLIAM T. INGLIS

THE COMING TIDE

ACROSS the broad stretch of sand the sea is coming in to blot out the shallow pools and take up again the stranded boats which lie helpless here and there. On one, her red sails have been spread, while on another, nearer, some fishermen are making ready their nets.

Signed.

Canvas: Height, $12\frac{5}{8}$ inches; width, $18\frac{3}{4}$ inches.

Purchased from the Artist.

No. 86

FRANÇOIS BONVIN
,
1817-1888

STILL LIFE

STANDING on a table covered with a brown cloth is a deep dish filled with a pie, upon which is laid a knife and a small round loaf of bread. At one side stands a pewter ale-mug. The combination furnished the painter with a subject such as he found delight in.

Signed.

Canvas: Height, 14½ inches; width, 19½ inches.

From the Daniel Cottier Collection, to which it came from the Artist.

No. 87

GEORGES MICHEL

1763-1848

A ROAD THROUGH THE SAND-HILLS

DOWN from the left a roadway leads, cutting through a sand-hill, on the brow of which stands a windmill, surrounded by a fence. Along the roadway a woman drives a cow, and beyond is a broad stretch of meadow edged with trees. A heavy mass of moving clouds fills the sky. Throughout is felt the influence of the old Dutch masters.

Canvas: Height, 12 inches; width, 18 inches.

Purchased from the Thomas Inglis Collection.

\$ 680

No. 88

ADOLPH MONTICELLI

1824-1886

AMONG THE ROCKS

IN A deep boscage a group of young women in rich costumes are seen sitting on the rocks that border a tumbling brook, idling away the summer afternoon. A green wall of trees forms the background, above which is a patch of blue sky. The fair women seem like a handful of jewels thrown into the picture, making the variegated pattern an exquisite dream of color.

Signed.

Panel: Height, 17 $\frac{3}{4}$ inches; width, 10 $\frac{1}{2}$ inches.

From the Collection of Daniel Cottier, Esq., who acquired it from the Artist.



No. 89

ADAM LEHR

STILL LIFE

ON A table rests a stone crock with flaring sides, filled with fish. On top of the fish is a lobster, whose red claws fall over toward the spectator. Above these rests a lump of ice. One fish has fallen out and rests on the table.

Signed.

Canvas: Height, 20 inches; width, 16 inches.

Purchased from the Artist.

No. 90

ADAM LEHR

FOREST INTERIOR

A NOBLE beach-tree rises in the centre of the picture, against the thickly set forest. The ground is covered with snow, and the red light of the winter sunset, seen through the tree trunks, faintly tinges the whole scene.

Signed.

Canvas: Height, 20 inches; width, 16 inches.

Purchased from the Artist.

No. 91

W. P. S. GRIFFEN

THE TRAWL-BAITERS

ON THE sands, in sight of the sea, two men sit on upturned kegs, baiting their lines for the sea trip. Laid out on boards beside them are the bait and coils of line. A boy is seated on the ground beyond, while several small boats float on the sea, and one is drawn up. In the distance is a house, toward which stretches a stone wall. Brilliant sunshine fills the air.

Signed and dated, "1882."

Canvas: Height, 16 inches; width, 20 inches.

Purchased from the Artist.

No. 92

FRANÇOIS BONVIN

1817-1888

STILL LIFE—FRUIT

ON A table stands a wicker basket piled high with apples and grapes, while on the table below may be seen some apples and pears, as well as some nuts. Of low tone and quiet coloring, the impression has been fixed with certainty of technical knowledge and with great sincerity.

Signed.

Canvas: Height, 15 inches; width, 18 $\frac{1}{4}$ inches.

Purchased from the Artist.

No. 93

GUSTAVE COURBET

1819-1877

A FOREST INTERIOR

THE shadows are lengthening in the late hours of the afternoon, and the forest takes on a mood of mystery, which even the sight of the blue sky, with sunny, floating clouds caught in glimpses between the dark tree trunks, is unable to dispel. The forest trees lift high their heads and mingle their voices in a grand requiem for the dying day.

Signed.

Canvas: Height, 17½ inches; width, 15¾ inches.

Purchased from the E. C. Moore Collection.

No. 94

MATTHYS MARIS-MONTICELLI

THE HORSEMEN

ALONG a deeply shaded road some horsemen in gay trappings meet and stop to hold converse with their fellows. Glimpses of sunset light are caught through the tree tops, falling on the figures below. Laid in by Monticelli, and left unfinished, the composition was later taken in hand by Maris, who carried it on in the same manner.

Signed.

Canvas: Height, 17½ inches; width, 15¾ inches.

Purchased from the Artist.

No. 95

ADOLPH MONTICELLI

1824-1886

FIGURES IN A GARDEN

IN A densely shaded garden a number of gaily dressed women are gathered. Two are paying court to one who is seated on a bench, while two others stand at the left. Admitting that Monticelli's works were all pure creations of his fancy rather than scenes from life, yet he gave us wonderful dreams of color, which awaken the imagination.

Signed.

Canvas: Height, 14½ inches; width, 18½ inches.

Purchased from the Artist.

No. 96

THE GARDEN OF LOVE

BY

ADOLPH MONTICELLI

\$: 1.000

No. 96

ADOLPH MONTICELLI

1824-1886

THE GARDEN OF LOVE

ON A garden lawn, mottled with sunlight through noble trees, groups of richly dressed women and cavaliers are gathered, engaged in conversation. There is the gayety of a brilliant garden party, which this *fantaisiste* loved to portray. In the foreground sport groups of amorini, adding to the romantic suggestion of the scene.

Signed.

Canvas: Height, 15½ inches; width, 23½ inches.

From the Daniel Cottier Collection, having been purchased from the Artist.



No. 97

ADOLPH MONTICELLI

1824-1886

LANDSCAPE, AUTUMN

A BROAD country roadway stretches through the centre of the picture, filling the foreground and closed in the distance by masses of trees and shrubs clothed with their autumn dress of brilliant gold. Far down the road, which is seamed with deep ruts and strewn with fallen leaves, a market cart is dimly seen approaching. Over all radiates the splendor of autumn, a revel of color to delight the eye.

Signed.

Panel: Height, 15½ inches; width, 23½ inches.

From the Collection of Daniel Cottier, Esq., who purchased it from the Artist.



No. 98

NARCISSE VIRGILE DIAZ DE LA PEÑA

1809-1860

FOREST INTERIOR

AGAINST the green wall of the forest rises a giant beech-tree, hoary with age, spreading its branches in all directions. The trunk, thickly tufted with moss and lichens, has long defied the season's storms. It is a study that could have come from only a passionate lover of the forest, and one who sought to represent Nature in a large way.

Signed.

Canvas: Height, 21½ inches; width, 17 inches.

Purchased at the "Vente Diaz."



No. 99

THÉODORE ROUSSEAU

1812-1867

LANDSCAPE SKETCH

(Crayon and Chalk Drawing)

THROUGH the centre of the rough country runs a brook about the rocks and tufted mounds. To the right a river gleams in the light, and trees rise singly and in groups along the shore. Gathering clouds move in intricate masses across the sky, and over all is a feeling of solitude.

Height, 35 $\frac{1}{4}$ inches; width, 47 inches.

Purchased from the W. M. Chase Collection.



No. 100

EUGÈNE DESCHAYES

FRENCH CLIFFS

THE white cliffs lift their heads against the sky, at whose base stretches a long row of fishermen's homes, ending in the round tower of the harbor lighthouse beyond. In the harbor, boats are drawn up, with their sails spread to dry, touched by the last rays of the sun, which gilds the tops of the cliffs and the sea beyond.

Signed.

Panel: Height, $16\frac{7}{8}$ inches; width, $23\frac{1}{4}$ inches.

No. 101

STILL LIFE—FRUIT

BY

J. ALDEN WEIR, N.A.

No. 101

J. ALDEN WEIR, N. A.

1852-

STILL LIFE—FRUIT

AGAINST a gray wall several branches of yellow apples are seen hanging with their green leaves, while on the table below lie some of the same fruit, as well as a tomato, the whole forming a pleasing color scheme and an interesting bit of still life painting.

Signed.

Canvas: Height, 21 $\frac{1}{4}$ inches; width, 17 $\frac{1}{4}$ inches.

Purchased from the T. B. Clarke Collection.



No. 102

THÉODULE RIBOT

1823-1891

THE MANDOLIN-PLAYER

A SPANISH street-singer, with head uncovered, stands leaning against a wall, playing a mandolin. His face, no longer young, is seen in profile, his long hair falls on his neck, and his cloak, falling aside, leaves one shoulder and his breast exposed. His breeches, buckled at the knee, leave the extremities below bare.

Signed.

Canvas: Height, $21\frac{7}{8}$ inches; width, 18 inches.



No. 103

HENDRIK WILLEM MESDAG

1831-

FISHING-BOATS

ON A calm sea, whose waves lazily lap their black hulls, some Dutch fishing-boats, becalmed, drift with the tide. Other boats float idly beyond, their sails sagging against the gray sky, with its patches of blue.

Signed.

Canvas: Height, 23 $\frac{3}{4}$ inches; width, 19 $\frac{3}{4}$ inches.

Purchased from the Artist.

104

LA FÉRME

BY

JEAN HONORÉ FRAGONARD

No. 104

JEAN HONORÉ FRAGONARD

1732-1806

LA FÉRME

OUTSIDE a thatched farmhouse which rises in the background, a woman is engaged in washing dishes, which a boy carries away. Another woman is milking a cow beyond, and nearer, a third woman, seated on the ground, is nursing her child. A great tree spreads its branches, touching the thatched roof, while the sky beyond is filled with the light of sunset.

Canvas: Height, 24½ inches; width, 18¾ inches.



No. 105

LOUIS METTLING

1847-

SUMMER FLOWERS

DRESSED in a pink gown, and wearing a bonnet, a woman who has been gathering flowers sits on the grass, holding a pink-lined parasol back of her head. A basket of flowers has fallen over at her side. A green, well-kept park forms the landscape background.

Signed.

Canvas: Height, 19½ inches; width, 24 inches.

Purchased from Knoedler & Co.



No. 106

GEORGES MICHEL

1768-1848

SAND-HILLS

Cut deep through the sand-hills runs a road, at times lost to sight. Above, on the right, are trees, with one gaunt specimen almost engulfed by the sand. On the left of the roadway stands a lowly cabin, outside of which a man and a woman are engaged in conversation. Through the heavy clouds that cover the sky, a gleam of light breaks, while at the horizon the dark curtain flutters free, showing the silvery light beyond.

Canvas: Height, $19\frac{7}{8}$ inches; width, 24 inches.

From the C. L. Atterbury Collection.



No. 107

HOMER D. MARTIN, N. A.

1836-1897

A WATERFALL

AROUND a green and mossy bank a narrow river curves in its course, hemmed by a green wall beyond. At the left rises an ancient tree, twisted by time and tempest, whose interlacing branches screen the sky. On the farther bank a waterfall breaks forth from the hills, filling the air with mist that veils with golden haze the bank beyond.

On leather: Height, 28½ inches; width, 20 inches.

Bought from the Artist by the late James S. Inglis.



\$: 625

No. 108

ALFRED SISLEY

1840-

MORET FROM THE FIELDS

Across the green fields of summer are seen the red roofs of the village of Moret, nestling in the valley. Tall poplars rise like sentinels at right and left, streaking the green meadow with their shadows. Everywhere is felt the charm of rural France.

Signed.

Canvas: Height, 21½ inches; width, 28½ inches.



No. 109

FRANÇOIS BONVIN

1817-1888

THE VIOLIN

ON A table covered with a red cloth lies an open music book, across the pages of which is a violin and bow, as though just laid down for a moment. In foreshortened drawing and in color as well, this presents a bit of painting that could only have come from a master's hand.

Signed and dated, "1869."

Canvas: Height, 23 $\frac{1}{4}$ inches; width, 28 $\frac{1}{2}$ inches.



No. 110

SIR HENRY RAEBURN

1756-1823

PORTRAIT OF MRS. KERR

DRESSED in white, the young woman sits holding a letter in her hands. Turned to the right, her face is seen in three-quarter's view, her dress is turned back, exposing her neck, and the short sleeves stop at the elbow. About her head a broad ribbon is tied, ending in a bow at the back, and the hair, short in front, falls curling over her temples. Her gaze is fixed on some distant object.

Canvas: Height, 30 inches; width, 25 inches.

Purchased from the Kerr Family.



No. 111

HENDRIK WILLEM MESDAG

1831-

ON THE NORTH SEA

ACROSS the gray waters of the turbulent North Sea, a number of storm-beaten fishing-boats are seen, as they proceed in line after their deep-sea harvest. Their dark sails are spread, adding a note of interest as they rise against the gray skies filled with moving clouds.

Signed.

Canvas: Height, 28 $\frac{1}{4}$ inches; width, 31 $\frac{1}{2}$ inches.

Purchased from the Artist.

No. 112

C. F. HILL

THE BOAT ON THE RIVER

THROUGH the centre of the picture runs the sedgy river, which is lost to view in the distant low ground. On the left a boatman puts out in his shallow skiff from among the rushes, to ferry back a woman seen standing on the opposite bank. The time is evening, the hour of tender light and quiet meditation.

Signed.

Canvas: Height, 26½ inches; width, 39½ inches.

\$: 1300

No. 113

WILLIAM MERRITT CHASE, N. A.

1849-

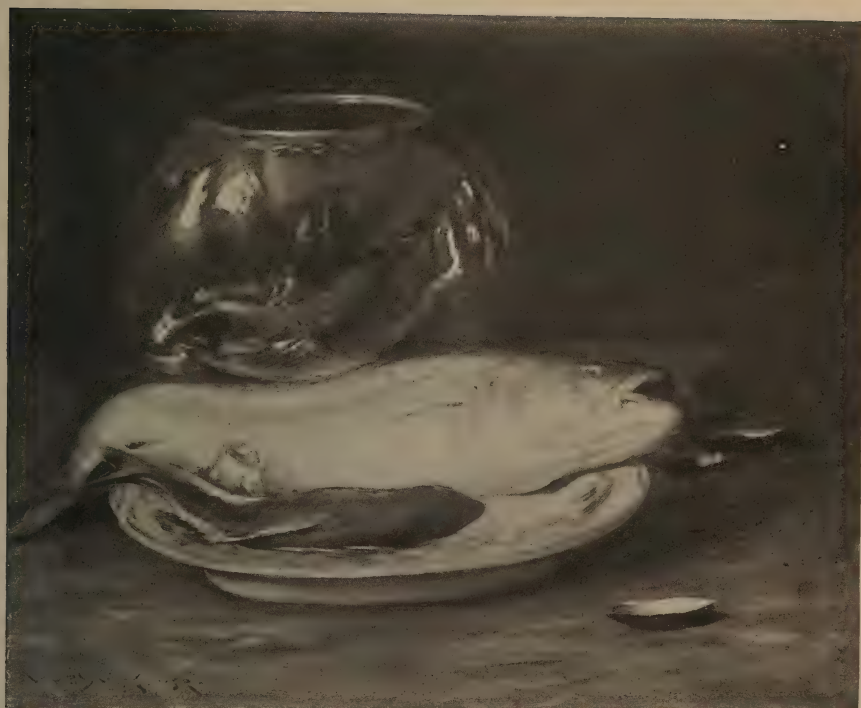
STILL LIFE—STRIPED BASS

ON A deep platter resting on a table lie two fish, a large and a small one, their shining scales opalescent and sparkling. Beyond stands a great globe, its surface reflecting the varied lights and colors on every hand. Nearer on the table is the half of an empty oyster-shell. Though a simple theme, it shows the marvellous skill of Mr. Chase in recording what his eye sees.

Signed.

Canvas: Height, 29 inches; width, 36 inches.

Purchased from the Artist.



No. 114

LOUIS GABRIEL EUGÈNE ISABEY

1833-1886

THE MORGUE, PARIS

BEFORE the glass-enclosed niches a frantic, curious, morbid throng surges in its eagerness to catch a glimpse of the unclaimed corpses laid out within. On the left a woman approaches a stolid official, who looks away at a woman seated on the steps nursing her child, or at a passing dog. At the right a workman scans the lists despairingly, while in the background a market woman sells cakes and fruit to the visitors who come and go.

Signed.

Canvas: Height, 27 $\frac{1}{4}$ inches; width, 38 inches.

Purchased from the Thomas Inglis Collection.



\$: 500

No. 115

C. F. HILL

THE BANKS OF THE OISE

ON THE right a slight hill rises above the shallow water of the river, marked by tall water-grasses. Over the hill runs a footpath, on which is seen the figure of a girl. Gray twilight is stealing over the landscape, enveloping all in its misty light.

Signed.

Canvas: Height, 25 inches; width, 40 inches.



\$4.000

No. 116

ALFRED STEVENS

1828-1906

WAITING FOR THE CARRIAGE

CLOTHED in a pink gown, with alternating flounces of black and pink, and a filmy, flowered wrap, this elegant mondaine sits beside the fire, from which she is protected by a screen, waiting for the carriage which is to take her to the opera. Her feet rest on a cushioned footstool, her gloves and opera-glass lie on the divan at her back. A figured tapestry decorates the wall, and flowers are on the mantel, marking the entire room as one of elegance and refinement.

Signed.

Canvas: Height, 38 inches; width, 30½ inches.

Purchased from LeRoy & Co., Paris.

9



\$: 37.000

No. 117

JEAN BAPTISTE CAMILLE COROT

1796-1875

DANSE DES AMOURS

IN A flowery glade, deeply shaded by tall trees, three nymphs join hands and circle in the dance, while another gathers the flowers that are seen everywhere. Beyond, on an elevated knoll, another group of figures are refreshing themselves with food and wine. Beyond the trees rises a small temple, overlooking a stretch of water that gleams in the soft sunset light that fills the western sky.

Signed. A. J. K. 1866

1.30 - 1m. 08

Canvas: Height, 53¼ inches; width, 43½ inches.

Collection of Charles A. Dana, 1898. \$: 36.500

Collection of George Gould.

Champlin and Perkins "Cyclopedia of Painters and Paintings," Vol. I, p. 325.

n° 1637 - Catalogue Robaut -

Re. Musée de la Ville de Paris - 1899



\$: 1.100

No. 118

CHARLES FRANÇOIS DAUBIGNY

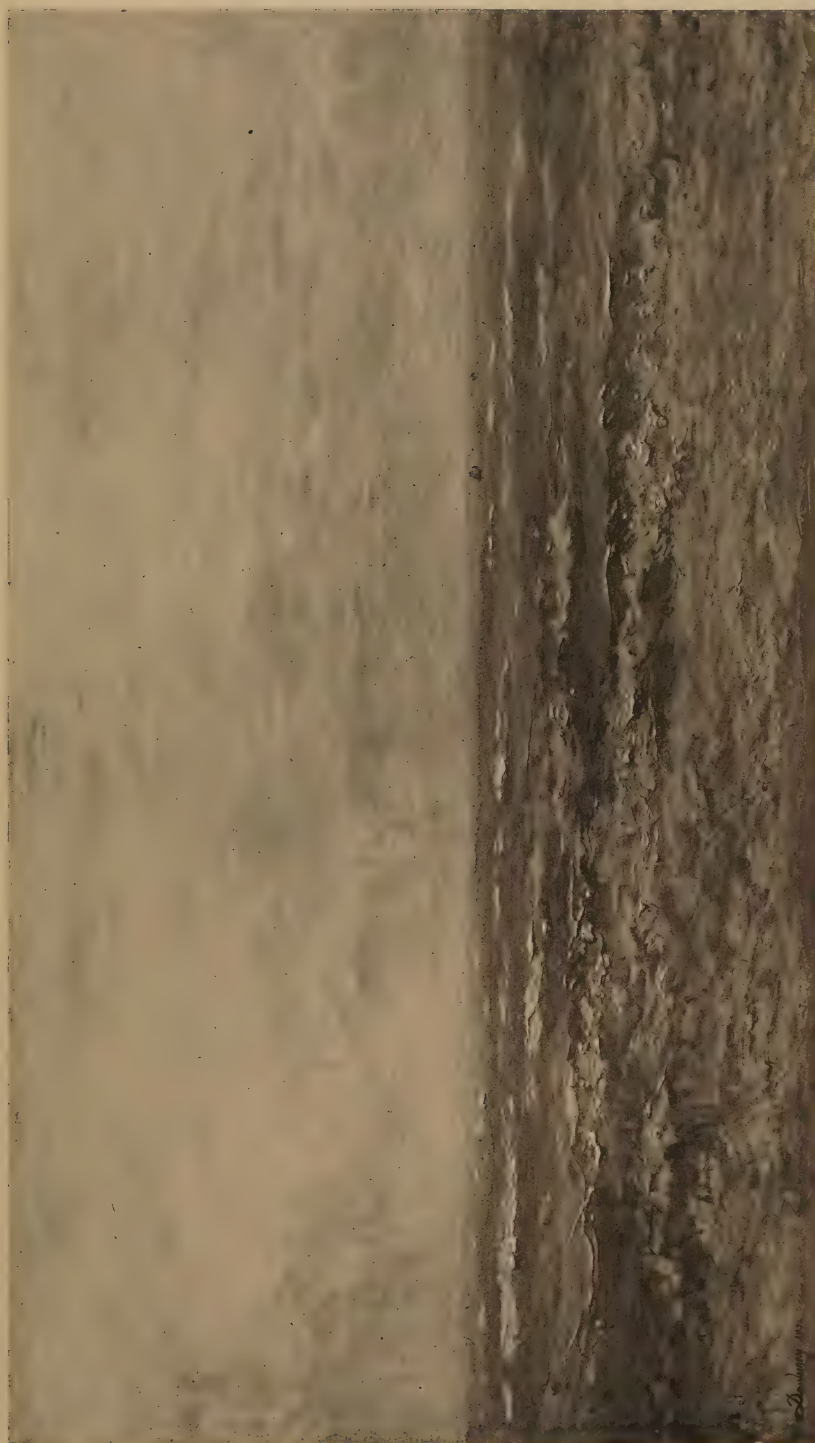
1817-1878

THE OPEN SEA

ACROSS the gray, illimitable stretch of the North Sea, which rises in successive lines of curving spray to break in the foreground, one looks to the far horizon, lost in dim haze. A small fishing-boat, far off, is the only object visible on the surface of the sea. A sky filled with gray clouds that obscure the blue, stretches overhead, carrying out the impression of impenetrable immensity.

Signed and dated, "1876."

Canvas: Height, 33 inches; width, 57½ inches.



\$: 2.200

No. 119

FERDINAND VICTOR EUGÈNE DELACROIX

1798-1863

SPRING—BACCHUS FINDING ARIADNE

IN A sheltered spot among the rocks overlooking the sea, Bacchus, who has just stepped out of his car, holds a staff in one hand and extends the other to Ariadne, to raise her from her reclining position. Ariadne here typifies the Spring just awakening to new life. Above them, floating across the sky, a cupid bears a garland of flowers. In the background, beyond the car, a range of mountains rising from the sea lift their blue peaks among the clouds.

Canvas: Height, 77½ inches; width, 67½ inches.

Purchased from Messrs. Durand-Ruel, Paris.

n° 1430. Robaut.

n° 103. Vente Delacroix - 850 fr.



\$: 2.200

No. 120

FERDINAND VICTOR EUGÈNE DELACROIX

1798-1863

SUMMER—DIANA SURPRISED BY ACTÆON

DIANA, while bathing in a secluded pool, attended by her nymphs, is surprised by the appearance on the opposite bank of the athletic young hunter Actæon, attended by his dog. One of the nymphs gathers up the drapery of the goddess and seeks to screen her, while another, in her fright, clings to the bank of the pool. The whole composition symbolizes the beauty of Summer, with the fulness of life in the open.

Canvas: Height, 77½ inches; width, 67½ inches.

Purchased from Durand-Ruel, Paris.

No. 1428 - Vente Delacroix - 1.550 fr



\$: 2.200

No. 121

FERDINAND VICTOR EUGÈNE DELACROIX

1798-1863

AUTUMN—ORPHEUS FINDING EURYDICE

ON A sunny slope shaded by graceful trees, and overlooking a deep vale, Eurydice and her companion have been joyously gathering the flowers that summer has left behind, when she is stung by a serpent, which runs to cover in the shrubbery. Orpheus, approaching from the vale beyond, finds her as she falls in terror. The Greek myth is used here by the artist to sound the autumnal note of sadness over the vanished pleasures of summer and the soberer mood that comes with experience.

Canvas: Height, 77½ inches; width, 67½ inches.

Purchased from Durand-Ruel, Paris.

n° 1434 - Robaut - n° 101. Vente Delacroix - 1.500



\$: 2.200

No. 122

FERDINAND VICTOR EUGÈNE DELACROIX

1798-1863

WINTER—JUPITER BESEECHING ÆOLUS

IN HIS rock-bound cave of the winds, the stalwart Jupiter, having broken his chains, stands on a cliff overlooking the sea, appealing to the genius who presides over the elements for calm seas and favoring breezes. Several figures below are about to fly forth on their errands. The myth is used to symbolize man's craving for shelter from winter's chilling blasts.

Canvas: Height, 77½ inches; width, 67½ inches.

Purchased from Durand-Ruel, Paris.

n. 1432 - Catalogue Robaut - n. 104 - Vente Delacroix - 1.000

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